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SPEECH TRAINING FOR TEACHERS*

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The problem of speech training in our elementary, intermediate, and high schools is one of the most curious phenomena in our educational systems. We believe that the health of youngsters should be carefully considered and maintained. We feel that our youngsters should have some acquaintance with music and art. The trend of the practical vocational aspects of training is certainly strongly marked. And above all we insist on a thorough development in the skills of reading and writing to say nothing of the necessity for acquiring an accurate accumulative knowledge of literature, social sciences, and sciences. To this end we spend years training both those who are to become teachers and aiding those who are already in-service. I suppose few will deny that the chief aim of education is to train youngsters in such a way that they may live more effectively in a democratic society. The curious part of all this is that we function effectively in a democratic society in a large measure through speech. This is as true today as it was in Rome and Greece. Through all the teaching to which we refer with so much pride we find the use of oral techniques predominating. Yet, where in the training of teachers do we find preparation for the use of these techniques?

In order that we may understand this problem let us examine this term, *speech*, and find out what it means and where the training fits into our educational system. Too often, when oral work is mentioned, people think either of public speaking or of speech correction. By speech I refer to the socializing factor that links the thought of one person with another through both sight and hearing. We express ourselves in writing to be sure. We express ourselves in movement. But for every once we do these, we express ourselves in terms of speech ninety times. Our waking hours are largely occupied in this way. When we turn to the school we find this equally true. The youngsters come to us in the kindergarten or first grade. They can't write or read much. But they are active and they can talk. They certainly do. We utilize this ability as much as possible through our games and projects. However, in the first, second, and third grades we are also busily engaged in the development of the secondary skills of reading and writing. We begin to lean heavily on these skills just as soon as we can, until by the time we have reached the later elementary stage our dependence upon them as aids for developing our youngsters is very pronounced. And it continues to grow through the intermediate and high schools. Yet while this

*Editor's note: This article is a condensation of one bearing the same title that appeared in the *Los Angeles School Journal* for January 13, 1941. It is reprinted here with the author's permission.

is true we are at the same time thinking and talking a great deal about integration of skills and subject matter.

This whole problem was brought home to me in a rather startling manner by an analysis of a very fine auditorium program in the upper elementary grades. I sat for days watching the teacher and youngsters at work. I saw the results of music, art, health education, English, social sciences, and science being woven together and integrated through the skill and perseverance of a very fine and capable auditorium teacher, a teacher who had a fine speech background. As I watched I saw what medium was the basis of the integrating process. The theme was citizenship. Posters from the art department, beautiful and well designed, pictured the idea of safety as a part of the duties of citizenship, but the story was conveyed orally by youngsters explaining the posters to the group. History came into the scene as the story of the making of our flag was unfolded, but the story was told through a dramatic sketch. Literature contributed its share with stories designed to stimulate, but the stories received their impetus in the telling. Poetry contributed its share but the message was derived from the oral interpretation. And I might go on. The point to be noted is that the link between all these things was primarily oral.

Again, one day I walked into a reading class in the sixth grade. What did I find? All the youngsters gazing at printed pages? Of course not. I found that the class had visited a dairy and an animated discussion was in progress leading to questions, the answers for which might be found in articles and books. Discussion was the motivating factor. The binding link here again was oral. I looked at some new texts in the field of high school English and some in the field of history. Several chapters were devoted to the presentation of the material through oral methods. We can only conclude that oral activities are a vital part of our classroom teaching.

When we turn our thoughts from the above to a consideration of teacher training, we cannot help but note the lack of speech training provided our teachers. We seem to believe that because people talk no training is necessary. Discussion is one of the most difficult techniques in the field of speech. It is the basis of a large part of our teaching to say nothing of a large part of our living. Yet do we train teachers to use this technique in an effective manner? Training people for the stage is one form of dramatics. Training people to use the simple dramatic techniques applicable to the classroom is another. Do we do anything about this? No, yet we assume that a teacher can employ effectively a store project in the teaching of arithmetic. The very basis of this project consists of the use of definite dramatic techniques. In the auditorium project mentioned above, I witnessed the effective use of certain radio techniques. Radio is becoming a great force in education. Certain phases of radio speech and radio drama can be used and are used effectively in the classroom. Although we are forced to use speech constantly, we do not insist that our teachers be trained in the techniques of speech. I can't conceive of an administrator who would believe that a teacher can handle composition, literature, art, music, history, nature study, spelling, writing, arithmetic, health education, vocational work, or anything else we may have in the schools in an

effective manner unless that teacher has had at least a minimum amount of training in the field or fields in which the teaching is done. Yet that same administrator must know that speech in all the various phases—conversation, discussion, oral reading, talking, spelldowns, pronunciation contests, parliamentary practice, oratory, plays, story telling, and what not—is being used hour after hour and day after day by teachers. The records indicate that in the main our elementary, intermediate, and secondary teachers are about as prepared to handle these techniques as the new born babe.

In view of all of this I make certain rather definite proposals. I feel that there are three separate problems involved in this whole discussion. I believe that all of our youngsters who have speech defects should receive help. This is a specialized service rendered by a group of teachers in special education. I also believe that a youngster in high school should have the same right to take a course in public speaking, debating, dramatics, interpretative reading, or radio as he has to take a course in history, physics, chemistry or English. I also believe that he should have just as much right to participate in debating, dramatics, oratory or any of the various speech activities as he has to take part in athletics, the band, the school paper, or what not. We are definitely derelict in our obligation to our youngsters in this respect. These speech classes and speech activities afford specialized training for those students who want it, and they should be under the guidance of the trained speech teacher.

But there are thousands of youngsters who will never be touched by either of these who are going to be citizens. They are being developed by elementary, intermediate, and secondary teachers who are utilizing speech skills and techniques, often without being aware that they are using them. We have here a waste in two directions. If some emphasis could be placed upon the oral by every teacher, each youngster would have a better opportunity to function more effectively as a citizen when he gets out of school. The elementary school teacher who understands the nature and development of speech and deviations from the normal patterns can cooperate with the speech correction teacher. More important than this, she can correct many of the minor defects within the classroom and can prevent the occurrence of speech defects among young children. No one doubts when it is pointed out that speech is the great medium of social adjustment. Yet one wonders how educators expect teachers to train children adequately in social adjustment when the average teacher understands so little about her own speech, its personality-revealing attributes, its socializing, or repelling effect upon the listener. If our teachers knew more about how to use these speech techniques it is my belief that there would be a marked improvement in the effectiveness of teaching history, spelling, reading, writing, art, music, health education, etc. If a teacher can get results using a technique about which she knows little, she should get far better results if she had the proper training.

Therefore, I propose that every teacher should have some training in the following: First, every teacher should receive some training in voice, bodily movement, articulation, and release from inhibitive tendencies—those factors which when properly integrated combine to make

what we choose to call the speech personality. Second, every teacher should receive at least enough training to enable her to cooperate with the speech correctionist in preventing social maladjustments due to weaknesses in the speech personality and to handle in the regular classroom minor speech problems that arise. Third, every teacher should have some training in the use of conversation, discussion, dramatics, oral reading, and other specialized speech techniques presented from the standpoint of their use as aids in the regular classroom work. This minimum program is not too much to ask. Translated in hours of work—which seems to be the one medium of understanding—it means about eighteen to twenty hours. Now I know our people in colleges of education and our liberal arts colleges will say that there aren't enough hours now for properly training a teacher. My answer is that regardless of how many hours there are, if the training is neglecting speech—the vital, integrating fact that links people and ideas together—then we can't afford to continue the neglect regardless of what we have to give up.

I conclude this article by the simple statement that nothing I have written here should be construed as a condemnation of current educational practices. As teachers we have done and are doing a fine job. But we can improve and will improve as time goes on.

THE WAR DEPARTMENT WANTS PLAY SCRIPTS

The Special Services Division of the War Department has asked the National Theatre Conference to gather original material for a collection of skits written by students in playwriting courses, the collection to be published for the use of men in the armed services. The American Educational Theatre Association is asking its members to cooperate with this program.

Dramatic production has been ranked by the War Department next to athletics in value as a recreational activity for the men in service. The need in the camp productions is for entertainment, comedy. Productions requiring long periods of rehearsals are largely impractical because members of the cast are liable to be moved on short notice. As a result, a new dramatic literature of short, quickly rehearsable units suitable for inclusion in revue programs is required. What is wanted now is comedy skits or short plays running 4 to 10 minutes. They should have simple sets, properties and effects, and should be all male or predominantly male casts.

The scripts should be sent directly to the National Theatre Conference office, Western Reserve University, Cleveland, Ohio, typed with the speeches single spaced, double spacing between speeches. A copy should also be sent to the AETA office, Allegheny College, Meadville, Penna. These plays are to be royalty free for the armed services.

C. L. SHAVER, *Louisiana State University.*

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RADIO IN A WORLD AT WAR

RALPH W. STEETLE
Louisiana State University

As teachers of speech we are members of a profession dedicated primarily to the oral expression of words, and the thoughts compounded of those words. Our time is spent in developing and improving techniques for the communication of ideas and information, for stimulating thought or action.

As teachers of speech in a world at war we have a heightened opportunity and an increased responsibility peculiar to both our field and the times. We are entrusted with the difficult task of imparting to our students and to others, not only the techniques of speech, but also the purposes of speech. And today, the purpose of speech (as far as the war is concerned) is to win the war. Words won't win the war, but words will help. Thoughts composed of words will plan the campaigns; conversation composed of words will build or destroy civilian morale; speeches composed of words will inform the public about the progress of the war and what they can do to help win it; dramatizations will define both the privileges and the responsibilities of democratic citizenship; while discussions and debates and conferences will plan the peace and security of the world after the war.

We come now to radio. What should radio mean to the teacher of speech? First of all, radio as an instrument of mass communication expands the power of the spoken word. Thirty million families owning some fifty-seven million radio sets can be reached by the familiarity and vividness of the personally spoken word, with an immediacy unknown to any other medium of communication and on a scale that defies description. Radio reaches the illiterate and the shut-in, the listener in the home and the tourist in his sedan, the corner filling station and the Park Avenue penthouse. Thousands of listeners who have never purchased a newspaper or magazine listen avidly to their five-ninety-five radio set. Research by Lazarsfeld has indicated that those who need security and education listen to the radio more hours than those of a higher level of educational and financial security.¹ But they do not listen to the programs which would help them achieve security through education.² Those who are already educated listen to the educational radio programs. Here is a challenge to a profession concerned with the articulation of thought through the spoken word. Here is a challenge to the speech teacher.

As you plan radio programs designed to aid the war effort, you suddenly realize that in a world at war censorship is present to control your efforts. What censorship will you meet in your productions? Existing censorship is on a voluntary basis for each radio station. Briefly,

*Editor's note: Mr. Steetle has recently been granted a leave of absence from Louisiana State University for the duration of the war. He is now in the employ of the Division of Cultural Relations in the Department of State and has been placed in charge of a project to inaugurate a United Nations exchange of radio scripts and transcriptions.

¹ Paul F. Lazarsfeld, *Radio and the Printed Page* (1940), page 18.

² *Ibid.*, page 44.

then, censorship for radio programs falls into three categories: news, ad-libbing and foreign languages. No news can be broadcast that provides affirmative answer to the censor's question, "Does it help the enemy?" Therefore, if you have college news broadcasts, examine them to make sure that their content will not provide aid to the enemy. The only restriction on foreign language broadcasting is the requirement that a written record or recording must be kept by the station. In programs necessitating ad-libbing or giving the public access to the microphone, care must be taken to avoid irresponsible use of the microphone. All so called "man in the street" programs have been discontinued for the duration for this reason. Some of you produce forums and debates. Care must be taken to avoid allowing just any member of the audience to have access to the microphone. For this reason questions from the floor have been discontinued from many forums of this type. That, then, is censorship as it exists today in broadcasting.

The censorship I would like to call your attention to at this point has nothing to do with the type just mentioned. It is not really a censorship, rather it is a self-imposed discipline. There is a need for determination of priorities in speech by educational broadcasters and by teachers of speech who participate in broadcasting activities. By this I mean that we should spend our time on the preparation of broadcasts that fulfill immediate needs. We cannot efficiently fulfill those needs if we pursue a course of "speech as usual." There are priorities in the words that must be said just as there are priorities in war materials. While debate for debate's sake can still be continued in the classroom, all discussions on the air today should be evaluated in terms of the impact of those discussions on the listeners who are living in a country at war. We cannot put forums and debates on the air for a mass audience without being aware of the effects of those particular programs on the listener. We must scrutinize carefully both the content and the method of approach for any radio speech activity presented today. As a teacher of speech, you have a real opportunity to render distinctive service to your community and nation. Do not stop the radio presentation of forums, debates, interviews, speeches, and dramatizations—but present those programs with the purpose of informing people of the progress of the war, clarifying their knowledge of democracy's stake in this conflict and building their morale to a level that will help bring victory.

Propaganda? Of course, it's propaganda! The telling of democracy's story is important and vital propaganda. The teacher of speech should be most capable of carrying out this task.

Now, in conclusion, let us translate these objectives into program suggestions. I know that many of you are already engaged in activities similar to these:

1. Prepare programs in co-operation with your departments of psychology leading to the collection and exploding of rumors. For further information on this type of radio program consult the Office of Education in Washington.
2. Produce forums and discussion programs utilizing experts in your school or community. Discuss war progress and peace aims with a view to clarifying them to the uninformed.
3. Produce programs in connection with the existing needs for trained defense workers. See your local employment councils for information.

4. Produce programs concerning civilian defense. Organize radio defense speakers bureaus for implementing the cause of civilian defense.
5. Produce programs concerning nutrition and its contribution to the nation.
6. Co-operate with enlistment officers for the armed forces in telling the story of the various branches of the service.
7. Produce programs leading to a better understanding of Latin America. Radio scripts can be secured from the Coordinator of Inter-American Affairs, Office of Emergency Management.
8. Produce programs explaining the uses of substitute materials.

Most of you can add many other programs that you have heard or used. Through the interchange of ideas all of us will be enabled to contribute more completely to the one main drive in the United States today, victory.

JAMES RUSH, PIONEER IN VOICE SCIENCE

A dissertation completed in June, 1942, by Lester W. Hale, entitled, "A Re-Evaluation of the Vocal Philosophy of Dr. James Rush as Based on a Study of His Sources," will be of special value to those who are interested in the historical background of our field. Mr. Hale has undertaken to translate Rush's *Philosophy of the Human Voice* into intelligible language and to discover just how much of that *Philosophy* was original with Rush and how much he borrowed from previous writers. The dissertation presents a re-evaluation of the *Philosophy* which promises to be a valuable contribution to our existing meager knowledge of James Rush. In collecting data for his study, Mr. Hale went into Rush's personal library of some six thousand volumes, now reposing in a specially constructed section of the Library Company of Philadelphia—the first person, according to the librarian, ever to examine that library for the purpose of studying James Rush. Perhaps the most interesting items in this material were the pencilled notations which Rush, himself, made in the margins of the books which he studied in preparing to write his *Philosophy*.

The thesis can be obtained for study through an inter-library loan from the Hill Memorial Library at Louisiana State University.

G. W. GRAY, *Louisiana State University*.

PLAY REVIEWS WANTED

Professor Robert Capel, editor of the Play Review Department, will be glad to receive reviews of worthwhile new plays suitable for high school or college production. In view of the need cited in Vera Paul's article (see page 45), it might be especially appropriate for teachers of dramatics to be on the lookout for good high school plays, particularly those adapted to smaller schools. Contributors should follow the form and style used by Professor Capel and mail their reviews directly to him at Hendrix College, Conway, Arkansas.

C. E. K.

PREPARING THE RADIO SCRIPT

NORA LANDMARK

Alabama College for Women

One of the general meetings of the 1937 Educational Radio Conference had for its theme, "An appraisal of educational broadcasting and proposals for its improvement." Robert M. Hutchins opened the meeting and, with his characteristic flare for the dramatic, made one sweeping statement which neatly appraised it, thus: "The trouble with educational broadcasting is that the programs are no good, and the way to improve it is to make the programs better." That statement definitely took care of the what and why part of the theme! Doubtless Mr. Hutchins was gleefully aware of the fact that it also raised the urgent and difficult question, "How?"

If I were asked to answer the "how" with one word, I think I should say, "showmanship." The word is a little distasteful to some educators. It implies a lack of dignity. But it need not necessarily mean a sacrifice of that virtue. It is quite possible to employ showmanship and remain within the bounds of good taste. As used here, it means simply the employment of techniques that will make educational material palatable.

We often hear the expression with reference to the theater that "the play is the thing." In radio, the script is the thing. Therefore, we will consider some of the elementary techniques that can be used to spice the educational script.

The most serious trouble with the amateur script is the fact that the writer does not know exactly where he is going and why he is going there. When we get in the car to go to a definite place to transact some business, we know before we start exactly what our business is and we usually know exactly what route we plan to take. When we get in the car just to take a holiday ride we may choose whatever road our fancy dictates at the moment. Script writing is no holiday pastime. Plan your itinerary carefully. As an educator you should have something definite that you want to get across to your audience. Formulate your purpose. Then, considering the age level and interests of the group of listeners to whom you are appealing, select the situations and incidents which will accomplish your aims in a fashion that will be interesting to them. Undoubtedly, this is the most difficult part of script writing. It is comparable to the briefing of a debate, to the scenario period in playwriting or to the outlining of a speech. It is the foundation on which you have to build. Don't build your house on sand.

When your script is "aired" it may have to compete with the most popular swing band of the hour, and, therefore, it is incumbent upon you to do something during that first minute to arouse the listener's interest to the point that he forgets the swing band. Social pressure will keep people in their seats when a speaker gets dull, but there is no social pressure to prevent them from tuning you out.

What devices are there than can be used to arrest attention? In one of the prize winning educational scripts submitted in the 1938 exhibition of recordings, the script writer aroused interest by immediately throw-

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ing out a hint which made the listener feel something was going to happen. Note:

Announcer: The Columbia Workshop presents "Madame Curie."

Pierre: It's pretty hard this life we have chosen, Marie.

Marie: Pierre!

Pierre: Yes, my dear?

Marie: Pierre, if one of us disappeared, the other would not survive. We can't exist without each other, can we?

Pierre: You are wrong, Marie. Whatever happens, even if one has to go on and on like a body without a soul, one must work just the same.

Marie: Yes, I was forgetting. In science, we must be interested in things, not in persons.¹

Note the line, "Pierre, if one of us disappeared, the other would not survive. We can't exist without each other, can we?" Here the author gives us a hint of tragedy and the promise of a love story. This line has secured the attention of the feminine audience at least and they will listen more or less patiently while the announcer makes the rather long no announcement which must be made before the play can continue.

The ballyhoo that announces the arrival of the circus always plays up the human freaks which can be seen at the side shows—and the side shows are always well attended. The publicity man knows that people who vary from the usual pattern are always interesting to other people. The script writer can take a cue from this. If the script is to dramatize the life of some historical figure, then find some eccentricity or some unusual trait of character in that person with which to begin. The delightful fantasy, "Mr. Sycamore," uses this device most successfully. Notice the following dialogue which comes almost immediately after the opening announcement.

Gwilt: Mrs. Gwilt, how long would you say I've been plodding the streets of Smeed, up and down, rain and shine, day in and day out?

Jane: Well, off hand, I'd say about eighteen years.

Gwilt: Twenty years! Twenty years of tramp, tramp, tramping all day long!

Jane: Well, all postmen have to do that, don't they, John?

Gwilt: Yes, Jane. All postmen have to do it, but I've had my fill of being a postman.

Jane: What do you mean, John?

Gwilt: I've made up my mind to stand still for the rest of my life.

Jane: Stand still?

Gwilt: I'm tired of locomotion. Jane, I intend to become a tree.

Jane: A tree, dear?

Gwilt: A tree.²

If you heard that over the radio, wouldn't you be inclined to listen for further developments?

Strange and distant places hold a peculiar fascination for us. Therefore, the script writer should avail himself of opportunities to use intriguing settings. The radio medium has many limitations, but one of its advantages is the possibility of setting the stage anywhere between the stratosphere and the bottom of the ocean. The listener is eager to travel vicariously, but the writer who uses this appeal must have a vivid picture of the place in his own mind so that his description will have transporting power. In order to be convincing a writer must be thoroughly familiar with the locale about which he is writing. There-

¹ Josephine MacLatchy, *Education on the Air*, 9th Yearbook (1938), page 238.

² Max Wyllie, *Radio Writing* (1939), page 342.

fore, if you must write about Illyria, then orient yourself completely before you try taking anyone else there via the ether waves.

We are told that physical action helps to hold attention. Radio has none, except such as it is able to make the listener imagine. But this effect can be gained very easily by a careful use of sound. Alfred Kreymborg in his sketch, "The House that Jack Didn't Build," used Times Square and its surrounding traffic noises as a starting place when he took his radio audience on a tour to "look at the housing problem." The need for creating the impression of action is almost imperative when presenting material which is not in itself very interesting.

There is another device that you can use during that first crucial minute when you are trying to lure the listener. It is the trick known as the "flash back," which begins at a climax and then just as the listener thinks, "how did all this happen?" the story "flashes back" and explains the situation. It is not a new technique by any means. It is used on the stage and the movies as well.

After you have succeeded in arousing the listener into an attitude of anticipation, the task of keeping the script interesting begins—and it is a gigantic task. Interest is largely sustained through careful pacing; that is, seeing to it that every line uttered brings the listener one step nearer the ultimate goal, that the spotlight shifts often to different characters and that factual material is handled briskly and to the point. Radio demands speed.

When it becomes necessary to shift the scene of action from one place to another or to show the passage of time, there is a tendency on the part of the amateur to be clumsy in his treatment. Because transitions are so easily made, he tends to abuse the privilege with the result that he frequently has his characters jumping all over the world in fifteen minutes with brief stops at many points in between. The result is that his listeners are left breathless in their efforts to follow the action and are hopelessly confused. This episodic treatment is sometimes good. It was used very successfully in the March of Time broadcasts. But when the amateur uses it, he is inclined to forget to use tag lines to indicate what and where the next scene will be and is very likely to bring in new characters without bothering to introduce them to the audience. They "just happen." the result is an incoherent mass of confusion. The remedy, of course, is to exchange places mentally with your audience or, better yet, read the script to someone who knows nothing about it and see if he follows the story.

There is also a tendency to be monotonous in the kinds of transitions used. There are several ways of effecting a change. You may introduce the narrator, or you may use the voice fade, the musical bridge, sound effects or simply a pause. To use any one of these devices consistently spells monotony, with the exception, possibly, of the musical bridge when it is well executed. For example, the listener is bound to become impatient with the artificiality of hearing voices fading in and out without rhyme or reason. There are only two circumstances in real life under which voices actually fade. First, if someone begins talking when he is half a block down the street, his voice "fades in" as he approaches you and likewise "fades out" as he goes away from

you. Second, he may be standing right by you and have his voice submerged in surrounding noises, or he may be able to shout and be heard above the other noise. If the writer keeps these situations in mind he is not so likely to abuse this device.

The narrator method can be used to great advantage in the educational script when much ground needs to be covered quickly. However, if the script is purely dramatic and is trying to sustain illusion, the narrator is one of the most disillusioning creatures that can be introduced.

The musical bridge is perhaps the most versatile of the transitional methods. It can do much to help create and accentuate atmosphere, but unless it is chosen with care it may make the production sound ludicrous. The actual selection of the music may be made by the musical director or the production man, but the writer should indicate in his script with carefully chosen descriptive words what impression he expects the music to create. This is merely a precautionary measure in case the musical director forgets to study the script.

The use of the pause for transitional purposes has the added advantage of shocking the listener into renewed attention. We are so accustomed to hearing a steady stream of sound pour out of the loud speaker that we receive a genuine shock when the sound stops. I know of no rule that indicates the pause should be used. One must rely on his dramatic instinct to determine when it is in good taste.

The possibility of suggesting action or intensifying atmosphere through the use of sound becomes such an exciting game for the novice that he is in danger of becoming too enthusiastic, with the result that he frequently has a drama in sound interspersed with an occasional spoken line.

This overloading can have no other effect on the listener than an acute sensation of bursting ear drums. If sound is used for transitional purposes, it should be because the exigencies of the situation demand sound that is immediately identifiable as belonging in that situation. For instance, if the setting is a hospital and an emergency call comes in, then it is obvious that the hospital scene can be shifted to the scene of the emergency by having the ambulance leave. The siren fading out and in again will accomplish the purpose clearly and legitimately.

If the sound is used to suggest action, then it should be checked to make sure that it can do all that it is expected to do. Mr. Wylie has listed some amusing sound cues found in scripts sent in to CBS.³ One of the most choices was this: "Sound of cow kicking over a pail of sour milk." Another was: "Sound of Captain Bligh thumping twice on fo'c'sle table for wine he obviously has no time to drink." Mr. Wylie raises these questions: How does the sound of sour milk being spilled differ from the sound of sweet milk being spilled? How do you distinguish between a young man's thump and an old man's thump? If two thumps mean he doesn't have time to drink it, how would he thump if he did have time to drink it?

As a result of his experience with such sound cues, Wylie has

³ *Radio Writing*, page 41.

evolved the following rules which, if observed, will help us avoid such pitfalls:

1. Never use adjectives or adverbs in a sound cue unless these adjectives and adverbs qualify either perspective or volume.

2. Never use a sound cue to indicate the physical action or intention of a character unless the action is already under way or the intention already known.

Finally, there is the problem of dialogue. The ability to write good dialogue is similar to what newspaper men call a "nose for news." Some people have it and some people don't. There are, however, one or two qualities that even mediocre dialogue can and must have if it is to be broadcast. It is written to be spoken and therefore must be conversational in style. Stilted, pedantic speech, the use of complex sentences and long speeches should be avoided.

Observance of these suggestions will not by any means guarantee that your script will have the much desired "how" quality, but at least it will help you to become a good craftsman.

A MESSAGE FROM THE NATIONAL ASSOCIATION

Many people are asking whether the Chicago Convention of the National Association of Teachers of Speech will be held this year. The officers have conferred with government agencies and with the Executive Council of the Association and have decided that on this year, of all years, the convention should be held. As one member of the Executive Council has said:

This country was not built by men who were afraid of reality, nor by those who ran away in the face of crisis. We are at war and there are tremendous numbers of teachers in this country who are uncertain about where they stand and what they ought to do. Next year perhaps it will be impossible to hold a convention. No one can say for sure. But this year we certainly can hold a convention and use that convention as a means of helping teachers who ought to be rendering a greater service in educational affairs.

The Vice-President, Robert West, whose duty it is to make the program this year, has sent the following advance information on the very vital and important program he is building. No one can afford to miss this convention.

The joint annual meeting of the National Association of Teachers of Speech and the American Speech Correction Association will be held at the Palmer House, Chicago, December 28, 29 and 30. The committee on Debate Materials of the National University Extension Division will participate in the convention. The program this year should serve as a clearing house for ideas as to how speech teachers can aid in the war effort. It will also afford heads of national governmental agencies an opportunity to give our profession instruction as to our part in specific programs that are now under way or are in the schedule for future prosecution. The program committee has also included papers and demonstrations on subjects that are perennial problems to speech teachers in war or in peace.

Some of the head-liners are:

Wayne Morse, National War Labor Board, "The Debating Democracy."

Donald Hayworth, Chief of the Speakers' Section, National Office of Civilian Defense, "The Government's War-Time Speaking Program and What It Expects of Speech Teachers."

David Mills, the British Supply Council, "Is There Any Alternative to a Federal World Government?"

Frank M. Rarig, the University of Minnesota, "In Memoriam, Dean Ralph Dennis."

Pro-and-Con discussion, "The Significance of General Semantics in Speech Education."

(Continued to page 50)

WHAT ABOUT HIGH SCHOOL DRAMATICS?

VERA ALICE PAUL

Louisiana Polytechnic Institute

What about dramatics in the small high schools, schools of from fifty to six hundred pupils? I have been directing more years than I like to be concrete about, and I wish I could speak eloquently of the progress that has been made, since I did my first play in Marengo, Iowa. Progress has been made in the colleges, yes; in the larger high schools, yes; but, in the small high schools of which I am talking, my observations would lead me to say, "No!" Perhaps the only significant differences between then and now are that more high schools have their junior and senior plays, and those who select them have more trash from which to choose.

First, there is the person in charge, the director. For years we in the speech field have been decrying the absence of training among those long suffering teachers known as the play "coaches." Today, administrators in these smaller high schools still think the teacher carrying the lightest load is the logical one to produce the play. Not so long ago, I had a frantic letter from a home economics teacher saying, "I have to put on the semester play. Please suggest some play and tell me how to go about directing it." It goes without saying that English teachers are drafted by virtue of their having had twenty odd hours of college English. If the English teacher in charge knows nothing of that form of literature known as drama, is utterly untrained in production techniques and assumes the responsibility as just one more burden added to her already heavy load, what can we expect of dramatic art in our smaller high schools?

More important, even, than the director, is the play. I would rather risk a good play with a poor director than a poor play with a good director. For one thing, good directors will not do a poor play, but will look for a better one. The selection of plays presents many problems in our smaller high schools; to some, perhaps, there are no answers. Not long ago, I made a survey to collect some information about high school plays from our freshmen at Louisiana Polytechnic Institute. We have over six hundred, representing most of the North Louisiana schools. I sent out slips asking the name of the high school, the title of the senior play and if the student had had a part in it. Since my interest was in the small high school, I discarded the information from Shreveport, Monroe and Alexandria. Most of the schools from which our freshmen came, gave a senior play. A number of the students said they had taken part but couldn't remember the title of the play. I don't know whether this lapse of memory is significant or not, but I am inclined to think it may be. As I ran through the titles, I didn't find a single play that appears in any of the suggested lists for high school that I have available. Taken at random, these are some of the titles: "Bashful Bobby," one of the most popular; "Sunbonnet Jane from Sycamore Lane," "Sunny Jane," "Simon Slick from Pumpkin Creek," "When Sally Comes to Town." These are only titles to me, but I be-

lieve I would not be over rash to say that not one play in the list would even approach the standards set up in that excellent article by Ernest Bavely, "Play Standards at the High School Level."¹ This situation is not confined to North Louisiana. You will find the same type of plays, and even the same titles, used for senior plays in the small towns and rural schools in Georgia, Iowa, and Washington, and probably in other states as well. I happen to know these states as well as I know North Louisiana.

Why are plays like these chosen? There are several answers. The first one is a lack of taste and sense of dramatic values on the part of those who make the selections. A few times in my career, I have ventured to suggest mildly to school administrators that a good play had some advantages. The reply has usually been, "But our audiences want something funny." The implication, of course, is that a play can't be both good and funny!

Another difficulty in the way of better plays is that in the smaller high schools the director still must find a play that takes in the entire class. I had supposed that ghost had been laid long ago, but it seems that it hasn't. Gilbert Miller, himself, would find his style slightly cramped, if he had to find a play for eight girls and two boys—no more, no less.

Again, there is the dollars and cents angle, which always demands respectful consideration. The royalty question is worn threadbare, but it is still with us. Perhaps small high schools cannot pay royalty for plays that have stood the test of professional production, even when it has been reduced to fifteen dollars. However, it is my opinion that more schools could pay for a play that is worth producing, if we people in the speech field could make the deans of our Schools of Education, our superintendents and principals, believe that the educational and cultural value to the pupils and to the community is commensurate to the amount paid for royalty. The crux of the matter is that all too many school administrators still look on the play, not as an end in itself, but as a means to an end—that of financing something entirely apart from school dramatics. I have in mind a young man who found, almost as soon as he started work in his first position, that he was expected to produce a play early in the year, the proceeds of which were to go toward making up the athletic deficit. He knew plays and had a contribution to make to the school and the community, but he soon found that he couldn't waste money on royalty—even though the play selected was revolting to him. To be sure, the juniors must banquet the seniors, but it does seem as if a more congruous way could be found to raise the money.

I very much wish this article might lead the Southern Association of Teachers of Speech to formulate some definite plan for helping schools to find suitable plays. There is danger to us in college of becoming so engrossed in our work that we never look beyond our own back fences. However, even if our horizons extend only to the boundaries of our campuses, we should still be concerned about the work

¹ *Quarterly Journal of Speech*, XXVI (1940), pp. 89-96.

that is being done in the high schools. What we do in our departments depends, to a large degree, upon the student who comes to us; and, in turn, the demand for our graduates depends upon the need the high schools feel for teachers trained to do a good job in dramatics. It seems to me that we will either have to dismiss the matter by concluding that it is better to have played in a poor play, badly done; or else, as a speech group, find something we can do about it.

THE PREPARATION OF COPY FOR THE JOURNAL

The following suggestions are offered to facilitate the preparation of manuscripts by those who wish to contribute articles to the *Journal*:

1. Select a short, attractive and pertinent title and put it in capital letters at the top of the first page. Two spaces underneath, put your full name, also in capital letters. Two spaces under the name, put the name and location of your school, underlined.
2. The manuscript should be typed with double spacing and with liberal margins. The contributor should keep a carbon copy.
3. Avoid the over-use of punctuation marks, especially commas and dashes. Capitalize and underline sparingly.
4. When references are made to books, articles, plays, etc., and when quotations or ideas are used for which credit should be given, be sure to include full information as to the source of the material in a footnote. Footnotes should be single-spaced and placed in the manuscript immediately following the line in which the reference occurs. They should be separated from the rest of the text by solid bars. Follow the form for footnoting used in any recent *Journal*.
5. Separate longer quotations and lists taking four or more lines from the rest of the text and single space. Omit quotation marks from quotations so set apart. Indicate omissions in quoted material by three dots—four if the omission comes at the end of a complete sentence.
6. Papers originally written for oral delivery should be rewritten carefully before submission to supply the necessary references and to eliminate excess verbiage and colloquial expressions suitable in speech but not in writing.
7. Count the words in the manuscript and write the number at the top of the first page. So far as possible, try to keep the number of words in multiples of 500—the size of one page in the *Journal*. Articles may run from 500 to 2500 words. Short write-ups of 100, 200 and 300 words are also needed. These may well deal with highly practical items such as a favorite teaching technique. At present there is a shortage of material in the editor's files on elementary and high school speech, choral reading, speech correction and phonetics.

The *Journal* is issued on or near the 15th of September, November and December and during the first week in March. Copy for a particular issue should be in the hands of the editor five weeks in advance of the publication date. Those whose articles are to appear in the forthcoming issue will be notified several weeks in advance. Each contributor of a page or more of material will receive three complimentary copies of the *Journal*. Reprints may be secured by negotiating directly with the publisher in advance of the publication date. Manuscripts that have been published are to be destroyed one month after publication unless a request for their return is received before that date. Manuscripts that cannot be used will be returned as soon as is reasonably possible after their receipt.

C. E. K.

TRAINING THE TEACHER OF DRAMATICS

MILITA H. SKILLEN

Senn High School (Chicago, Illinois)

What are the needs of the dramatics teacher in a secondary school? Let me revamp the question. What preparation does a man or woman need to teach dramatics successfully in secondary schools? Now, let me clarify the meaning of the word, successfully, as I am using it here. The purpose of teaching dramatics in high schools and in colleges is essentially the same. It is *not* to develop actors, or directors, or managers. It *is* to develop qualities of character and of personality that will make the student a more capable individual, a more thoughtful citizen, a more reliable member of a community and a more interesting companion. If the release from inhibitions and the development of abilities make of him an actor, or a director, or a manager, then the school has turned out a theatre man, not because it set out to do so, but because the nature of the student and the training in the course have combined to do without specific intention what a regulation school of the theatre aims to do as a specific purpose.

What the teacher sets out to do for the student, he must already have accomplished for himself. And now we are back to the original question, "What preparation does a man or woman need to teach dramatics successfully?" I make no distinction between teaching in the secondary schools and in the colleges, except to assert that even more emphasis needs to be placed upon the character of the teacher in the secondary school because he deals with pupils who are more impressionable.

First, the teacher must be well grounded in the theory of the various phases of theatre work, with perhaps special emphasis on acting. He must know the history of the theatre, and be familiar with the literature concerning it and with the best of the vast library of plays. He must be competent to handle the various technical sides of stage and play production. If need arises, he must be able to instruct his students in the making of flats, in the building of simple flood lights or strips, in the mixing of colors, both in paint and in lights; he must know the formula for making fireproofing and the best methods of using it; he must be able to sense quickly the essentials in period costuming and to adapt simply and convincingly such materials as are at his command.

Second, he must have within himself the power of leadership and the ability to exercise it with individuals and with groups. He must understand the principles of composition so that the delivery of lines, the action and the setting will show the unity, rhythm, coherence and the proper sense of dominance and subordination so fundamental to good composition.

Third, he must know good speech and how to develop it in others. His own speech must be free from any trace of affectation, and his voice must be pleasant and well modulated if he is to inspire students to improve their voices. His pronunciation should be superior to the average heard in his section of the country. At the same time his own command of dialect and of languages must be unquestioned. This argues more than mere correctness of pronunciation and clearness of enunciation. It argues an understanding of language and an appreciation of the nuances of meanings.

All these and many other technical skills and abilities the teacher of dramatics should have. Where may they be obtained? Some of them may be had through the work taken in schools of speech and of the theatre. Some of them will come through such training as has proved invaluable to many great theatre men—work in stock companies and on the crew of summer theatres. The efficacy of this training depends almost entirely on the individual. You and I have heard good schools damned with faint praise or wholly condemned because certain individuals have either failed to make the grade after being exposed to their training, or have let themselves take on the silly affectations which they believe are the earmark of the theatre. There is no one school that can be designated as the best place to acquire the training I have just described. But no school, not even all of them taken together, can make a good teacher of dramatics unless the native ability is already in the candidate. If the ability is there, it may be developed without the aid of any school; although learning by trial and error is the hard way, and the process is so slow that many years may be wasted in it. But, no matter how one goes about it, those technical abilities must be acquired.

We come now to the really important part of the equipment of the teacher of dramatics. I refer to the mind, the heart, the understanding, the character, the personality—the things which make the sum-total—of the man or woman really qualified to teach dramatics.

Only through an almost limitless study of all the languages and literatures can one build up the necessary understanding and appreciation, and acquire the necessary fund of important and handy information that make the myriad facets of the well-trained mind and the rich personality. In the teaching of dramatics one needs the richest kind of memory storehouse, the most delicate and appreciative sensitivity to values, the most profound understanding, the most elastic capacity for response, an ever-widening horizon and a never-satisfied thirst for knowledge.

With the acquisition of these skills and the development of these mental capacities, there comes a natural development of both character and personality. The experience of the thousand and one incidents, duties, and contacts in the technical and academic phases of drama will etch deep into one's nature, wearing down the rough surfaces and mellowing the harsh lines. They will both emphasize and modify natural tendencies and bring to light unsuspected features. Heart and mind and soul will change under their influence. Enduring values will evolve.

Patience to work through the mazes of a technical problem will help produce the patience one needs to handle the knotty problems of callow youth. The necessity for learning ways and means of creating stage effects without the desired materials or equipment will build up an ingenuity in handling the students who similarly lack qualities one feels to be absolutely essential. The importance of creating situations and emotions that are wholly convincing to an audience will make one realize that the keystone of all theatre work is simple sincerity. These and other equally important qualities grow gradually through the years of honest endeavor. But if one is wise, he will never lose sight of the fact that more important than almost anything else in working with students is the youthful enthusiasm that is so easily lost, and without

which there can be no sparkle in theatre work. There must also be a constant kindling of the imagination, a quick reaction to every stimulus and a quiet effective control of conditions, including one's own nerves.

The needs of the teacher of dramatics are legion. By the time he has met them all, he will be retired. But all along the way, he is *doing*; he is not waiting to complete his training before he begins his work. Fortunately, perfection is not a prerequisite. The essential thing is that the teacher continue to develop in his mastery of the skills and the subject matter in his chosen field and in his own intrinsic worth as a leader of others. He must be willing to face his mistakes and shortcomings frankly in order that he may learn to use them as stepping stones in a continuing process of learning and development.

A MESSAGE FROM THE NATIONAL ASSOCIATION (Continued from page 44)

Joseph Smith, the University of Utah, "The Personal Ethics of the Teacher, a Major Line of Defense."

General discussion, "The Factual Content of the Beginning Courses in Speech and Public Speaking."

Banquet program of satirical dramatic skits, "Cacophonetics and Semandigs of 1942."

Luncheon meeting celebrating the completion of "Studies in American Public Address."

Luncheons for the alumni of various university departments of speech.

Two "Reading Hours."

Sectional meetings have been arranged on the following subjects: Speech and Personality, Speech Education in the Colleges, Speech Education in Elementary Schools, The 1943 Debate Proposition (High School), Speech Education in Secondary Schools, Linguistic Phonetics, College Forensics, Teacher Education in Speech, Motion Pictures in Speech Education, Studies in American Public Address, Interpretation in War-Time, Tests and Measurements in Speech, Speech Education in Junior Colleges, Classical vs. Contemporary Rhetoric, Radio in War-Time, The Teaching of Phonetics, Public Speaking and Public Attitudes, Combined English and Speech Courses in High School, Speech in War, Drama in War-Time and Open Forum on the Report of the Committee in Speech Education.

The meetings of the American Speech Correction Association this year will feature two matters: (1) The Rehabilitation of Disorders of Speech Caused by War Injuries, and (2) Audiometry and Disorders of Hearing. The program includes such names as:

Warren Gardner, President of the American Association for the Hard-of-Hearing.

May E. Bryne, Minneapolis Public Schools.

Marie Mason, Ohio State University.

Howard Carter, Council on Physical Therapy, American Medical Association.

Harold Westlake, Department of Public Instruction, Commonwealth of Pennsylvania.

Horace Newhart, Medical School, University of Minnesota.

Josephine B. Timberlake, Editor of *Volta Review*.

S. U. Reger, the University of Iowa.

G. A. Kopp, Columbia University.

Peter Glauber, Bellevue Hospital.

Those planning to attend the convention should make reservations early. Convention rates at the Palmer House are \$3.50 and up. In writing to the Hotel you should mention your plans to attend the Joint Convention of the American Association of Teachers of Speech and the American Speech Correction Association. Remember the dates, December 28, 29 and 30.

C. M. WISE, *President*.

AUDIO AIDS IN TEACHING SPEECH

HARLEY SMITH

*Demonstration School, Louisiana State University**

Not so very long ago a superintendent of a parish in Louisiana wrote me a most interesting letter. In this letter he said: "I have projection equipment, public address systems, a radio, and a phonograph in every high school in the parish. Please tell me what films I should show and what to do with the radio and the public address systems." Poor man! He is a well-meaning person. And he is trying to do what he thinks is best for the schools of his parish. He is following the advice of most educators that all possible aids should be employed in the learning process. But he put mechanics ahead of the human element. He missed the fundamental need—the preparation of the teacher in the use of aids. With the common mis-conception that no audio-visual aids are possible without elaborate equipment, this superintendent spent over two thousand dollars per school without a notion of what his teachers needed or what aids his teachers could use.

There are two extremes in the use of audio aids in speech. Some employ so many audio aids that few, if any, of them are effective, and some fail to make effective use of the most common—and usually the best—audio aids. Some of the more common ones include discriminating and directed listening to sounds of nature, mechanical sounds and people's voices. Audio instruction has become popular. Too popular for its effective utilization. Too many of us have climbed on the audio "band-wagon" without careful thought. We have even forgotten that teachers have been using such aids for years. Some of the older, more common aids have been discarded. We think of audio aids, too often, in terms of the recording machine and radio.

As I have observed the use of audio aids by teachers of speech, I have found four common mistakes. I am using the term "audio aids" to refer to any use of sound that contributes "directly to the planned educational experiences of a class." Most of us do not make all four of the mistakes, but few of us avoid making some of them. The mistakes are (1) using too many aids, (2) keeping aids in the abstraction "area," (3) not teaching discrimination and (4) most important of all, ignoring the four steps necessary for the effective use of an auditory aid.

Using too many aids

Consideration of this problem will be given a little later. But, suffice it to say, a minimum of aids should be used. To employ many aids often leads to confusion. A thorough use of one aid is much better than a sketchy use of two or more. The auditory abstraction must be vitalized as a life experience.

Unless there is a complete understanding of the *why* of an audio aid there is little meaning attached to it. All sounds, of course, are abstractions until they are interpreted. The interpretation, the meaning

*Editor's note: Mr. Smith is now on leave from Louisiana State University for the duration of the war. He is presently in training at the Army Advanced Administration School at the University of Mississippi, Oxford, Mississippi.

given to any sound device, varies according to the purposes of the teacher. Unless her purpose is clear to her and is given to the child in the classroom, the potency of the aid is lost. The abstraction remains, as far as the teacher's purpose is concerned, an abstraction.

Discrimination must be learned

All auditory aids are meaningful only when they are used intelligently. This means that ears must become more acute, muscles must become more controlled, choices must be made. Just hearing isn't the important thing. The sifting, the arranging of the sounds, in other words the teaching of discrimination, will make the aid valuable.

The attitude of the teacher toward the child must allow for freedom. Too often the teacher imposes her ideas, her knowledge and her use of the auditory aid upon the pupil. The attitude of the teacher in using audio aids must not be the "now-here-is-the-way-to-do-it" type, but rather the "let's-listen-to-this" type. The imposing of the preconceived ideas of the teacher on the pupil instantly prohibits any thinking on his part. His ears tell him things—if they are attentive—that the teacher will miss. If the same reaction is given by the entire group the teacher is probably closing the doors to personalized listening. She is not teaching her pupils to discriminate but is imposing her own reactions on her pupils.

The steps necessary for the effective use of an audio aid

The steps are: *selection, preparation, presentation and application*. If any one of these four steps is omitted, the aids are not being utilized to their full advantage. Let us consider them separately.

Selection implies the choice and use of such materials as will contribute to the work at hand by supplying information, arousing interest, motivating activity, suggesting or influencing desirable attitudes or by summarizing and reviewing knowledge already acquired. We know that there are certain types of aids that will be of use to the majority of teachers. That is the reason the superintendent, we mentioned earlier, had all of his high schools equipped with radios, public address systems, victrolas, and recording machines. However, there was no selection on his part. He simply got everything and then assumed that the teachers could and would use it. No consideration was given to the possible units or subjects to be studied.

There are two phases of the preparation period. The first phase is the preparation of the teacher. This, I believe, is much neglected. The teacher, too often, has only a vague idea of what she expects her pupils to get out of the audio aid. She leaves too much to chance. If she plans to listen to a radio program, that program is all too often as new to her as it is to her pupils. She should know what is to be considered in the period, the facts that are to be brought out, the techniques that are to be used to bring out these facts, references that may be given after the listening period, the tie-in of this particular broadcast with preceding and following broadcasts and many more such items.

The second part of this period is the preparation of the pupils who are to listen. Sometimes major questions need to be answered before the listening, if that listening period is to be worth the time it takes. The objectives of the unit must be known. The pupil should be able

to focus attention immediately on the major reason for listening. One may listen to the same person or sound for many different reasons. The value received will depend upon the preparation for that listening. For example, I may plan to play one of the selections from "Masterpieces of Literature" that Norman Corwin has recorded. My pupils must know why I have thought it worth their time to hear the record. I may want them to hear a particular poem, say "Boots," by Kipling, spoken aloud. I may want them to evaluate Mr. Corwin's interpretation of the poem. I may be using the recording as an incentive in developing clear speech. I may be attempting to help my pupils get an understanding of rhythm changes. If I play the record for the pupils without preparing them for directed listening my point is lost.

In the presentation of the unit, large-group listening is rarely successful. For example, there are many worthwhile programs on the air. But to herd several classes into the auditorium to listen to some broadcast is an abomination. In using any audio aid, the classroom is the best place. If this is impossible, the teacher should make careful plans so that distracting elements will be at a minimum. All necessary equipment should be on hand and in order *before* the group is assembled. The plan of procedure should be clear-cut and all unnecessary details should be eliminated.

Unless every step has been prepared carefully there may be discipline problems. A quiet, intent, focused attention should be expected and demanded. Sufficient time should be given to each step of the presentation. If the aid is a recording, the entire selection should be played without interruption. If certain sections are singled out for re-playing, the entire selection should be heard again at the end. A similar procedure should be followed for every aid used. A logical, orderly procedure in the presentation is an obvious necessity, but one that is often either forgotten or ignored.

The three previous steps are of little value unless the application of the unit is quickly and firmly made. Attentive, intelligent listening, while too often a rare thing, is not the end result of an audio aid. What has been heard needs application to the problem at hand. The form of that application should vary according to the type of aid used, the purpose of the aid and the recency of the last previous aid.

The teacher, in planning her units of work, should prepare carefully in terms of all four of these steps: selection, preparation, presentation and application. If she does so, she can be sure that she has selected the most effective audio aid and that she will have had ample time for varied and thorough preparation. Her organization will be so complete that the presentation and application steps for each aid will be the ones that will be best suited to that unit.

The use of audio aids is fine—on condition that they are *intelligently* used. Perhaps you are not guilty of making any of the "mistakes" we have mentioned. Perhaps you make others. Or you may not agree with me, but rather with the superintendent who bought equipment and then sought to learn how to use it. But I repeat the four major problems as I see them: choosing the most effective aids, giving the "abstractions" meaning, teaching discrimination, and following carefully the four steps in the use of an auditory aid.

BOOK REVIEWS

RICHARD C. BRAND

Voice Science. By LYMAN SPICER JUDSON and ANDREW THOMAS WEAVER. New York: F. S. Crofts and Co., 1942; pp. 377, xvii; \$3.75.

Although the authors do not define voice science, the reader readily observes that their working definition has included the general conception of the subject, i.e., voice science is the anatomy, the physiology, the neurology and the physics of speech.

Voice Science is divided into nine chapters entitled respiration, phonation, resonance, articulation, phonetics, embryology, neurology, the physics of sound, and hearing. Each chapter presents a thorough treatment of its subject and each has been carefully read and checked for technical accuracy by a specialist (usually medical) outside the speech field. (An exception is the chapter on phonetics which was written, *in toto*, by Dr. Claude E. Kantner, the specialist in this field.) Thus the reader is assured of a factually correct book. In general, each chapter is organized somewhat as follows: (1) a detailed description of the human structures involved; (2) an explanation of the functions of the structures; and (3) a discussion of the significance and use of the structures in the speech process. At the end of each chapter are a number of excellent laboratory exercises. A glossary and a bibliography and chronicle of voice science are in the appendix. The book is well illustrated with 94 photographs and drawings.

It is almost incorrect to say that this book first appeared in 1933 in mimeographed form, for it has been so completely reorganized and rewritten as to bear little resemblance to the earlier edition. In fact it is better to say that it is a new book on the same subject by the same authors.

Voice Science probably will not be used very extensively as a text. Relatively few colleges and universities offer a course in which it could be used, and its advanced technical treatment of the subject probably precludes its use in classes composed largely of undergraduates. But as a standard reference book on the subject it has a very definite place in the personal library of every college speech teacher. In it he will find the answers to practically all his technical questions. It is a must for every teacher interested in the scientific aspects of speech.

Voice Science most adequately fills a need which many speech teachers have long felt. Its publication reflects credit not only on the authors and publishers but also on every member of the speech profession.

T. EARLE JOHNSON, University of Alabama

Speech Preparation and Delivery. By LESTER THONSEN and ROSS SCANLAN. Philadelphia: J. B. Lippincott Co., 1942; pp. 166, x; \$2.50.

The authors state in the preface that in preparing this text they have been guided in their work by the convictions that a textbook in public speaking should (1) stress communication as the basic function of speaking, (2) trace methodically the steps in speech composition, (3) be written at no greater length than necessary for clear understanding and (4) be readily usable in the classroom.

In their efforts to carry out these convictions the authors have also listed in the preface what they consider to be the distinguishing features of the book under five general heads: (1) emphasis is placed upon speaking as communication, therefore omitting drill work and exercises in the mechanics of speech; (2) the problems of speech composition are treated in a detailed and methodical manner, with such aids as the tabulation of instructions, in order that the speaker

may understand the preparatory process with a minimum of theoretical inquiry and a maximum of clarity; (3) it is written with an eye to compactness of style and therefore contains none of the modes of embellishment such as anecdotes, dialogues, and witticisms; (4) pedagogical complexities are reduced to a minimum and (5) no attempts are made to popularize the principles of speaking since the authors believe that this is the function of the teacher, not the textbook.

In presenting this book as a text to students the authors state in their first chapter, "Introduction," that they have made the following assumptions: (1) the speech topic and purpose should be determined with care, (2) the speaker should have adequate material, (3) the prospective audience should be analyzed as far as possible while the speech is still in preparation, (4) the speech materials should be systematically and effectively organized, (5) the speech materials should be expressed in suitable language and (6) the delivery must be effective.

Each of these principles is discussed in a separate chapter in a complete, yet concise form which attempts to set forth the procedure by which the principles may be attained. Each chapter is concluded with a brief summary of content and a practicable list of suggested exercises.

The Appendixes, A, B, C and D, contain respectively: eight specimen outlines, a speech analysis sheet for use by student and instructor in judging the merit of a speaking performance, a suggested schedule of assignments for a semester's unit of 36 classroom meetings, and a selected bibliography.

True to its authors' purpose, the book is a concise, functional text, well formulated and organized for its purpose, and it should be popular as a beginning speech text. We feel that the exercises and complete appendixes, especially the suggested schedule of assignments, will make this text useful to a new instructor or one who, trained in other fields, has had a course in general public speaking or speech thrust upon him because of the present emergencies. Most teachers will be grateful for the practical, well outlined material, the excellent suggestions and the absence of involved speech technicalities.

RICHARD C. BRAND, University of Alabama

Training the Speaking Voice. By VIRGIL A. ANDERSON. New York: Oxford University Press, 1942; \$2.50.

Professor Anderson's book is the most complete and teachable text for voice training so far offered to teachers of speech. He has taken care to make his book usable, rather than theoretical, as indicated by his statement in the introduction, "... great care has been taken to establish voice training upon a solid, practical basis of common sense."

The book offers exercises and vocal drills sufficient and varied enough to challenge and stimulate the interest of the student. He contends, "Superior performance in voice is accomplished only as a result of prolonged and carefully directed training involving constant practice and drill." Fortunately Professor Anderson has furnished us with ample material to accomplish the desired results.

Although the author states that the student of voice is more likely to progress if, in addition to knowing what he is doing, he knows why he is doing it, it is sometimes hard to convince the average undergraduate that so detailed an account of the technical aspects of the speech process is necessary for voice training. This criticism may be hardly tenable, however, as the teacher at his own discretion may give as much or as little of this material as he finds desirable.

According to the publisher, the book "... presents no startling new discovery, no new approach. It is rather, an integration of the best of modern methods, judiciously adapted to academic courses."

HELEN OSBAND, University of Alabama

Introductory Phonetics. By T. EARLE JOHNSON. University, Alabama: University of Alabama Press, 1942; pp. 59; (mimeographed) \$1.25.

For those who teach phonetics, either as a full and separate course or as a part of other speech courses, here is an excellent text book. The student is introduced gradually to: (1) a background of phonetics (including fine motivating material), its relationship to speaking, the need for phonetics, the phoneme theory, regional dialects, etc.; (2) the phonetic alphabet itself, groups of related sounds being introduced together and (3) selected phonetic readings. Interspersed are student work sheets which are perforated and may be detached and turned in as the instructor desires.

The chief advantages of the book are: (1) its clear style and simple presentation of material, (2) its happy choice of "key" words, (3) its section dealing with common errors in Southern speech which makes it particularly valuable to schools in the South and (4) the gradual and organized way in which the sounds and their symbols are introduced to the student. This is done through a series of seventeen lessons, one of which is devoted entirely to the Schwa, and another to narrow transcription. The student is also provided with plenty of practice material.

Though mimeographed, the format is neat and clear and is almost entirely free from typographical errors.

J. H. HENNING, Alabama College

The Practice of Speech Correction in the Medical Clinic. By MARY WEBE HUBER and A. E. KOPP. Boston: Expression Company, 1942; pp. 73.

This book aims to stress the importance of the relationship between the speech clinician and the physician and surgeon. It is thus written especially for speech clinicians and speech pathologists who work in hospital or medical school speech clinics or in any other situation where close cooperation with the doctor and surgeon is desirable and possible. It also aims to serve as an orientation book to acquaint those in the medical profession with the general field of speech correction and its possibilities and practices. According to the authors, the book does not pretend to cover the whole range of speech disorders and its presupposes a familiarity with the fundamental problems of speech pathology.

Some of the subjects discussed are: the training of the speech pathologist, principles of professional conduct, the operation of the speech clinic, allergy in relation to nasal and articulatory disturbances, adenoid speech, cleft lip and palate, various pathological vocal disturbances, functional aphonia, laryngectomy, and a chapter contributed by Dr. Kopp on "Speech Correction from a Dental Viewpoint."

All of this, including a bibliography, is compressed into 73 pages. The discussions are necessarily brief. The authors quote copiously, largely from a few standard books in the field. This book should make an excellent reference for students in courses in speech correction. It probably does not go deeply enough into most of the matters discussed to provide much new material for the trained speech pathologist or the doctor.

CLAUDE E. KANTER, Louisiana State University.

PLAY REVIEWS

ROBERT B. CAPEL

THE EVE OF ST. MARK, by Maxwell Anderson; National Theatre Conference; copyright 1942; play in two acts; royalty upon application based upon seating capacity of auditorium; 4 interiors; 4 exteriors; 16 m; 6 w; High School No; College ****.

This is a well written war drama aiming to be a contribution to the democratic way of life through the medium of the theatre. The dialogue is strong and too sophisticated in parts for the taste of some college audiences. Part of this difficulty might be overcome by rewriting a scene or two. The costumes are modern civilian and army dress. Sound effects required include artillery fire close and at a distance, sound of bombs falling and airplanes passing overhead. Some arrangement must be made to permit a radio announcer to tell part of the story during the play. Spot lighting is required for at least two scenes.

The play is well written. Any criticism of the selection of this play by the National Theatre Conference as one of those featured in its New Play project would be because of its difficult staging and because of its lack of appeal to those audiences who still prefer not to see portrayed on the stage all of the aspects and emotional experiences of life. It is to be regretted that the National Theatre Conference did not select a play that might be produced more widely in the smaller colleges and less well equipped theatres of the United States. The high ranking given this play for college production is for those theatres which can and dare produce it.

R. B. C.

RING AROUND ELIZABETH, by Charl Armstrong; Samuel French, Inc.; copyright 1942; comedy in three acts; \$25 royalty; 1 interior; 5 m; 7 w; High School ***; College ***

This play presents no great production difficulties. The set is simple enough for almost any stage. Sound effects include telephone, doorbell, auto horn off stage, and a loud fire alarm bell on stage. The costumes are modern. The only unusual piece of furniture necessary is a complicated looking radio set with ear phones.

The plot and the dialogue of the play are clean and could be produced anywhere. There are many good lines and the characters are well drawn.

R. B. C.

THE MORE THE MERRIER, by Frank Gabrielson and Irvin Pincus; Samuel French, Inc.; copyright 1942; farce in three acts; \$25 royalty; 1 interior; 22 m; 6 w; High School *; College **

The difficulties of this play center around the problem of staging rather than acting. A large stage would be required for effective production. The set needs to show not only the large main hall, but also a balcony from which doors open into various second floor bedrooms. The set also needs to be large to take care of the many characters on stage at one time. The costumes are all modern and should present no difficulties.

The only difficult sound effect is the problem of music and the voice of a radio announcer coming from a portable radio carried about the room. If well

produced, this play would furnish an enjoyable evening of entertainment for those who enjoy a farce.

R. B. C.

GETTING PINNED!, by Grace Barney; Samuel French, Inc.; copyright 1942; comedy in one act; right of production given with purchase of eight copies from the publisher; 1 interior; 3 m; 5 w; High School **; College *.

There are no apparent difficulties in the production of this play. The set requirements are simple, only general lighting is necessary, and the costumes are modern. Sound effects needed include telephone and doorbell. The play should be an easy one to cast.

R. B. C.

GIRL SHY, by John Hershey; Samuel French, Inc.; copyright 1941; farce in one act; right of production given with purchase of six copies from the publishers; 1 interior; 6 m; no w; High School *; College *.

The play centers around a practical joke being played by some soldiers upon one of their number. The set is a bunk house in one of the training camps here in this country. Only simple staging and general lighting are required. Costumes are private and officer uniforms with the addition of one of the men having to dress and play the part of a female impersonator. There are no sound effects, but there is a portable phonograph on stage playing a popular dance record. The play might prove satisfactory for use in army camps.

R. B. C.

THERE'S ONE IN EVERY COMPANY, by John Hershey; Samuel French, Inc.; copyright 1941; comedy in one act; right of production given with purchase of seven copies from the publisher; 1 interior; 7 m; no w; High School *; College *.

The play deals with the private lives of a few soldiers in an army camp. The set is the interior of a bunk house in a training camp. The staging is extremely simple and only general lighting is required. Costumes are all private and officer uniforms. No sound effects are required. There is not much plot to the play, but it should serve the purpose of relaxation and entertainment. It probably would prove quite satisfactory for use in the army camps.

R. C. B.

BLACK BEAUTY, by Grace Barney; Samuel French, Inc.; copyright 1942; play in one act; right of production given with purchase of eight copies from the publisher; 1 interior; 2 m; 6 w; High School *; College *.

This play is based upon the well known novel by the same name, but is not nearly as strongly written. There are no apparent difficulties in the production of this play. The set is extremely simple, but should not suggest the modern. There are no special lighting effects and the only sound effect is a doorbell. Modern costumes are used throughout. There is a nice variety in the type of characters and they should not prove difficult to cast. Five years elapse between the first and second scenes.

R. C. B.

NEWS and NOTES

LOUISE SAWYER

Lillian Voorhees is on leave from Talladega College and studying at Teachers College, Columbia University.

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Irving Linkow, University of Alabama, Instructor in radio speech, has accepted a position at Maryland.

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George Wilson, from the University of South Carolina, has succeeded Richard Flowers at Louisiana Polytechnic Institute.

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Shorter Players, Shorter College, Rome, Georgia, opened their 1942-43 season with a "Scouting for Talent" program by way of introducing new students to the college audience. The decisions were made by the audience and the prizes were War Savings Stamps.

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Lois Gregg Secor, Brenau College, Gainesville, Georgia, studied radio during the summer at the University of Michigan.

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The Berea Players of Berea College, Kentucky, opens its season with an active membership of 312.

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Sarah Brody, Davison School of Speech Correction, Atlanta, has returned to the University of Minnesota to study for her M.A.

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Lester L. Hale, University of Florida, received his Ph.D. degree from L.S.U. last spring.

Roy E. Tew, University of Florida, received his M.A. degree from Columbia University last spring.

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Miss Meredith Smith of St. Louis, Missouri, and Norma Allen of Iowa are new members of the staff of Davison School of Speech Correction.

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During the past summer, Leroy Lewis, Duke University, Durham, North Carolina, for eight weeks taught adult classes in Speech and Personality Development in five North Carolina cities under the sponsorship of the North Carolina Department of Public Instruction; taught one week for North Carolina Bankers' Association Conference at Chapel Hill; and spent three weeks on a lecture tour through the South and Middlewest, lecturing before civic clubs on the theme, "The Intrinsic Values of Democracy."

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The University of Tennessee has instituted two new courses this year, Radio Writing and Speech Correction.

The Tennessee Association of Teachers of Speech will complete a suggested course of study for Tennessee teachers of Speech.

Miss Jo Simonson formerly with the Davison School of Speech Correction at Atlanta, Georgia, is a member of the faculty of Stevens College, Columbia, Missouri.

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The Union University Forensic Council of Union University, Jackson, Tennessee, has reorganized for the 1942-43 term. J. T. Ford, veteran varsity debater was elected president. It was voted to conduct the annual High School Debate Tournament and the Volunteer Invitational College Forensic Tournament as usual. The Union group will attend the regular tournaments and carry on a complete forensic program.

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The University of Florida, Department of Speech administered a speech test to all incoming freshmen during the first week of the fall semester. Those found to be defective are being aided in the clinic by Professors Hale and Tew.

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Hendrix College, Conway, Arkansas, is offering a Speech major for the first time this year.

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Wenonah Fay Baughn of Hendrix College, former Play Review Editor, has married Gordon Hall, an officer in the supply division of the navy, and is now with him in California where he is stationed.

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Louise A. Sawyer completed work on her M.A. degree at Columbia University this summer.

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S.A.T.S. Members in the Armed Services:

William T. Ray—Alabama, Debate Coach.

Dr. Elton Abernathy—Louisiana Polytechnical Institute, Army Air Corps, Monroe, Louisiana.

Richard Flowers—Louisiana Polytechnical Institute, Officers Training, Camp Wheeler.

Capt. Paul Baker, Lt. Clayton R. Page, and Glenn Capp—Baylor University, Baylor, Texas.

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The Third annual Summer Speech Conference was held at the University of Alabama on June 24-25-26, 1942. The Speech, English, and Library Science groups held joint sessions for the most part with separate sessions for business. The conference theme was: "Drama: A Means and an End in Teaching."

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Louisiana State University held its ninth annual Dramatic Institute during the 1942 summer session. Professor Norwood Brigrance was the Institute lecturer for a series of eight lectures in the field of Rhetoric and Oratory. C. Lowell Lees of the University of Minnesota was the guest director and instructor. The play, *Letters to Lucerne*, was given at the end of the Institute.

PLAYS

University of Alabama—The Blackfriars

Lester Raines, Director

Summer session: *Arsenic and Old Lace*, *Outward Bound*, *The Moon Is Down*, *The Marquise*. Original plays: *Of Colleges and Kings*, *Waacky*, *Let's Play Murder*, *Rumport*, *Tea for Nine*.

Fall quarter: *The Eve of Saint Mark*, *My Sister Eileen*, *Heart of a City*, *Heaven Can Wait*.

Louisiana Polytechnical Institute

Vera Paul, Director: *You Can't Take It With You*.

Brenau College, Gainesville, Georgia

Maude Fiske LaFleur, Director: *Criminal at Large*Lois Gregg Secor, Director: *Hay Fever*.

Murphy High School Mobile, Alabama

Louise K. Hammil, Director: *The Man Who Came to Dinner*.

Bob Jones College

Bob Jones, Director: *The Tempest*, *Book of Job*, *Il Trovatore*, *The Dark Hours*.

Berea College—The Berea Players

Earl W. Blank, Director: *Sun Up*.

Georgia State Womans College

Louise A. Sawyer, Director: *Letters to Lucerne*.

Alabama College for Women—The Alabama Players

Walter H. Trumbauer, Director: *The Beautiful People*, *Blithe Spirit*, *House of Connelly*, *Heart of a City*, *Where the Dear Antelope Play*, *The Black Flamingo*, *My Sister Eileen*.

University of Florida

Summer session

H. P. Constans, Director: *Trifles*, *The Happy Journey*, *Another Way Out*
Lester Hale, Director: *Pink and Patches*, *A Wedding*, *Goodnight, Please*

Fall quarter

H. P. Constans, Roy E. Tew and Student Assistant Henry Anderson,
Directors: *The Mayor and the Manicure*, *The Drums of Aude*, *Red Carnation*.

Lester Hale, Director: *A Slight Case of Murder*.

Louisiana State University

Clifford Anne King, Director: *The Beautiful People*.

Glen S. Faxon, of Northeast Junior College, Monroe, Louisiana, is now in the army air school at Goldsboro, North Carolina, teaching public speaking to air corps instructor candidates. For obvious reasons Mr. Faxon cannot tell much about his activities. After the war, he should be able to add a very interesting chapter to the history of speech teaching. His position at Northeast Junior College is being filled by Miss Kathryn Moran.

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Wayne C. Eubank, who for the past few years has held a fellowship at L. S. U., is now Corporal Eubank, Camp Hood, Temple, Texas. Mr. Eubank finished his Ph.D. degree shortly before being inducted.

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Edward Longerich, of Northeast Junior College, Monroe, Louisiana, and Mary Coates, Ph.D., L.S.U., 1942, were married in Oklahoma City on June 22. Mr. Longerich is now with the armed forces and Mrs. Longerich is taking his place on the Junior College speech staff for the duration.

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Lynn Earl Orr, of Wayne University and formerly theatre technician at L.S.U., is now in the air force and is stationed at Scott Field, Illinois. Lynn writes that it would do the editor's heart good to see him taking the obstacle course.

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Harley Smith, of the University High School, L.S.U., is also in the air force. At last reports he was located at Oxford, Mississippi in training at the Army Advanced Administration school.

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Harold Marsh, M.S., L.S.U., 1940, is now a second lieutenant in the army air force. A letter from Paul Geisenhof states that Harold is located temporarily in East Lansing, Michigan. He is permanently located at Shreveport, and will return to Louisiana shortly.

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Peter Hamilton, theatre technician at L.S.U., has volunteered for the Officers Candidate Class of the Marine Corps. He is now in training at Quantico, Virginia. Mrs. Hamilton completed her M.A. degree at L.S.U. this past summer and is now teaching in a Beaumont, Texas, high school.

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Ralph Steetle, director of radio activities at L.S.U., has been "drafted" by the United States State Department for the duration to work in the radio section of the department. Possibly he will have some interesting news for later numbers of the *Southern Speech Journal*. Charlotte Searles, B.A., M.A., L.S.U., and formerly of Greensboro College, Greensboro, North Carolina, is to be Mr. Steetle's successor for the duration. Miss Searles was a major in radio work while at L.S.U., and has had considerable experience in the field.

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Dallas Williams, of the teachers college of San Marcos, Texas, has returned to L.S.U. campus to serve as assistant theatre technician. He will also continue to work toward his Ph.D. Mr. Williams is a graduate of Louisiana Normal and holds an M.A. from L.S.U.

Francine Merritt, graduate student at L.S.U. for several summers, is now teaching at Hardin-Simmons University in Abilene, Texas.

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Richard Corson, formerly drama assistant at L.S.U., has accepted a position at the Women's College of the University of North Carolina, Greensboro. He is teaching, directing, designing and acting.

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Louise Perry, formerly of the L.S.U. speech staff, is now head of the Department of Speech at Greensboro College, Greensboro, North Carolina.

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Hardy Perritt, M.A., L.S.U., 1942, and formerly of Ouachita Parish High School, Monroe, is taking Harley Smith's place at the University High School at L.S.U.

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Michigan State College has added three former L.S.U. graduate students to the Speech department faculty. Lucia Nesom, M.A., 1937, Paul Geisenhof, formerly of the University of Florida and M.A., L.S.U., 1939, and Moiree Compere, graduate student last year, constitute the L. S. U. colony.

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Charles Pedrey, formerly of the Greenville, Mississippi, high school and graduate student at L. S. U. with a major in speech and a minor in psychology, had an interesting experience this summer when he worked for eight weeks as an army psychologist. It was his duty to test those men who were to be inducted into the army and were found to be illiterate. Mr. Pedrey is now at L.S.U. working on his Ph.D. He is also serving as a graduate assistant in the Department of Psychology.

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Gordon Loudon, formerly with station KALB in Alexandria, has accepted a position as supervisor of radio activities for the Agricultural Extension at L.S.U.

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T. O. Andrus, assistant theatre technician at L.S.U. is now the Theatre technician replacing Mr. Peter Hamilton.

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Christine Drake, formerly of the Greenville, Mississippi elementary schools, where she had charge of the speech program for the entire school system, has accepted a position at Bolton High School, Alexandria, Louisiana. Novalyne Price, who has been teaching at Bolton, has accepted a position at Daniel Baker College, Brownwood, Texas.

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Kathleen Miller has moved from the Ouachita Parish High School of Monroe, Louisiana, to Neville High School in the same city.

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Pauline Dahnke, who has been teaching at Waxahachie, Texas, is now teaching at Orange, Texas.

ADVERTISING PAGES 65-66 ARE MISSING.